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PRESS RELEASE

Phillips' Day Sales of 20th Century & Contemporary Art Poised to be Among the Most Successful in Company History, Underscoring the Strength of the Middle Market

Auction to be Led by Wayne Thiebaud, David Hammons, Cecily Brown, Keith Haring, and Albert Oehlen

Sale to Feature Strong Examples by Emerging Artists, Including Multiple Auction Debuts



Wayne Thiebaud
Sliced Circle, 1972
Estimate: \$1,500,000 - 2,500,000



Cecily Brown
Long Hot Summer, 2017-2018
Estimate: \$300,000 - 400,000

NEW YORK – 2 MAY 2023 – Phillips is proud to announce highlights and the full web catalogue from the upcoming 20th Century & Contemporary Art Day Sales taking place on 16 May at 432 Park Avenue, New York. Maintaining a firm hold on the growing middle market, the Morning and Afternoon Sessions feature a wide range of blue-chip and fresh-to-market artists. Amongst important post-war names, such as Wayne Thiebaud, Joan Mitchell, and Keith Haring, are many exciting works from artists hitting their stride. The sale preview will commence on 6 May and will be on view through 15 May with the works available to view online for the Morning Session [here](#) and the Afternoon Session [here](#).

Annie Dolan and Patrizia Koenig, Co-Heads of the New York Day Sales of 20th Century & Contemporary Art, said, “We are pleased to present one of Phillips’ largest Day Sales of 20th Century & Contemporary Art to date, encapsulating some of the strongest material we have had the privilege of offering. The breadth and caliber of the works in this auction underscore the strength of the middle market and Phillips’ commitment to this important sector. In assembling these sales, we have made it a priority to champion historically underrepresented artists and are proud that the sale features such an inclusive selection of women, LGBTQ+, and artists of color, including Lois Dodd, Sylvia Snowden, Denyse Thomasos, Jenna Gribbon, Asuka Anastacia Ogawa, and many others. As collectors are increasingly seeking out works that authentically represent their lived experiences, the market has evolved to meet this demand and we are all the better for it.”



Joan Mitchell
Untitled, 1957
 Estimate: \$300,000 - 500,000

Morning Session

The Morning Session is led by Wayne Thiebaud's *Sliced Circle* from 1972. Rendered in his signature style, a deep red velvet cake painted in thick and gestural brushstrokes creates a tactile, hyper-realistic effect reminiscent of frosting. Emblematic of the artist's renowned painterly practice and chosen motifs, *Sliced Circle* is a masterpiece within Thiebaud's body of work. A celebration of texture, light, shadow and perspective, the present work explores the formal qualities of painting. This work comes to auction on the heels of the artist's celebrated exhibition at the Fondation Beyeler, Basel, this year.

The Morning Session features additional works from established makers such as Brice Marden and Alex Katz placed in dialogue with other 20th century artists' whose work is being rediscovered

on a global stage, including Lois Dodd, Jaune Quick-to-See Smith, Sylvia Snowden, and Lynne Drexler. Phillips is thrilled to be offering the first major work by Snowden at auction, *Salvation*, a 1982 painting from the artist's *M Street Series*, inspired by people she encountered in the Shaw neighborhood of Washington, D.C. during a period of gentrification. Jaune Quick-to-See Smith is currently the subject of the first ever major museum retrospective for an indigenous artist, which opened last month at the Whitney Museum of American Art, New York. Her work, *I See Red: Redskin War Shirt*, includes multiple art mediums frequently seen throughout Smith's pieces, including found collage.

Lois Dodd, who is 96 years old and only recently receiving long overdue recognition, is also being spotlighted at the newly expanded Bruce Museum in Connecticut. Her painting, *Burning House with Clapboards*, 2007, belongs to a discrete series of six large-scale works depicting a house on fire, compositions which are both disquieting and beautiful.



Lois Dodd
Burning House with Clapboards, 2007
 Estimate: \$60,000 - 80,000



Keith Haring
Untitled, 1982
 Estimate: \$600,000 - 800,000

Another top lot of the sale is Keith Haring's *Untitled* from the watershed year 1982. Painted in fluorescent DayGlo on shaped plywood, the work

was featured in the artist's first solo exhibition at Tony Shafrazi Gallery in New York the same year and was subsequently featured in several of Haring's retrospectives around the globe. Drawn to brightly colored, hand-painted matryoshkas, Haring interprets the motif of stacking dolls as signifying change, transition, and transformation. The effect gained from using such vibrant green and orange hues that jump off the face of the wood is furthered with the artist's quintessential use of rhythmic, cartoonish lines, surrounding the forms to suggest their movement.

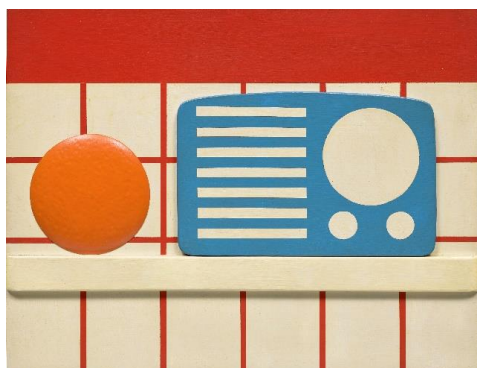
Phillips is proud to be offering three more early works by Andy Warhol from the collection of the Paul Warhola Family. Following the success of *Nosepicker I* and *Living Room* sold in Phillips' 2022 November 20th Century and Contemporary Evening sale, the morning session this May will include *Nosepicker II*, *Girl in Park (Phipps)*, and *Boy and Tree*. Each of these were painted in 1948 during Warhol's years at the Carnegie Institute of Technology in

Pittsburgh. Best stated by Andy Warhol's nephew, James Warhola, "before there was the soup can, there was the nosepicker."

Also among the sale is an important early Philip Guston painting, *Lemonade and Doughnuts*, 1943, which is being sold by the Ames School of Art at Illinois Wesleyan University in Bloomington. It is the only major still life from the decade 1941-1949 and was painted while Guston taught at the University of Iowa. The work was acquired by the university just two years after its creation in 1945 and is a testament to Guston's influence on modern painting during mid-



Philip Guston
Lemonade and Doughnuts, 1943
Estimate: \$100,000 - 150,000



Tom Wesselmann
Little Still Life #20, 1964
Estimate: \$200,000 - 300,000

century America. Providing an intimate look at Guston's

preoccupations with compositional structure and perspective, this is one of the most important paintings by the artist to come to auction, concurrent with the artist's highly publicized retrospective *Philip Guston Now* currently on view at the National Gallery of Art in Washington, D.C.

The Morning Session will also continue the sale of works from the Rosa and Aaron Esman Collection, building upon the success in the recent Photographs and Editions auctions. Additional highlights include an early, abstract Tom Wesselmann still life from 1964 and a Joan Miró drawing from 1942, the first work the Esmans purchased together.

Afternoon Session

A testament to Phillips' reputation as the auction house for cutting-edge contemporary art, the Afternoon Session includes auction debuts by Mario Ayala, Jill Mulleady, Theresa Chromati, Sarah Cunningham, Henni Aftan, and Jess Valice. Starting with Matthew Wong's *First Snow*, 2018, the sale also includes works by highly sought-after artists Ambera Wellman, Karyn Lyons, Asuka Anastacia Ogawa, Raghav Babbar, Caroline Walker, Kyle Dunn, Shannon Cartier Lucy, Jadé Fadojutimi, and Emma Webster.

Phillips is proud to feature a wide selection of works from women artists, including Shara Hughes' landscape painting *Milky Way*, 2017, as well as



Denyse Thomasos
Inside Wyoming, 2001
Estimate: \$60,000 - 80,000



David Hammons
Untitled, 2008
Estimate: \$1,300,000 - 1,800,000

The top lot of the Afternoon Session is David Hammons' *Untitled*, 2008, a monumental example from the artist's acclaimed series of tarp paintings, of

which other examples are housed in collections such as the Museum of Modern Art, New York, and the Pinault Collection, Paris. Tarp paintings such as the present one display a subtle but unambiguous message about the

experiences of race and poverty in American society, all the while subverting the purported sanctity of abstract painting. The work exemplifies Hammons' unique ability to wholly transform objects through the simplest of actions, reinventing their visual affect while retaining the signifiers of their origins.



Albert Oehlen
Vergessen auf Rädern, 2005
 Estimate: \$600,000 - 800,000

Albert Oehlen's *Vergessen auf Rädern* exemplifies another subversive position on the discourse of abstraction. Executed in 2005, the work is testament to Oehlen's continual, over three-decades long grappling with the history of painting. Belonging to the artist's discrete series of Gray Paintings, *Vergessen auf Rädern* specifically evokes Gerhard Richter's seminal *Tisch*, 1962. This piece has been notably exhibited in the artist's seminal exhibitions at Whitechapel Art Gallery, London and the Arnolfini, Bristol, as well as at the Kunstmuseum Bonn.

Georg Baselitz's *Wir fahren aus* is a monumental self-portrait of inimitable gravitas that the artist painted in 2016 and which was notably included in the artist's solo exhibition at the Fondation Beyeler and Hirshhorn Museum and Sculpture Garden, in 2018. With a nod to Rembrandt's late self-portraits, *Wir fahren Aus* demonstrates the full force of Baselitz's painterly virtuosity as he confronts his own self with an uncompromising gaze.



Georg Baselitz
Wir Fahren Aus, 2016
 Estimate: \$400,000 - 600,000

Another highlight is Harold Ancart's monumental and atmospheric *Untitled*, 2020, which comes to auction concurrently to his first solo exhibition at Gagosian, New York, this May. The

work is a lush example from the artist's coveted series of tree paintings, which he executed during COVID lockdowns. Cropped to the border of abstraction, *Untitled* delights in the textures and visual splendor of dense foliage and beautifully exemplifies Ancart's virtuosic handling of color and texture to blur the boundaries between observed and imagined realities.



Harold Ancart
Untitled, 2020
 Estimate: \$350,000 - 450,000

Phillips is also proud to present works from the personal collection of Hollywood actor and comedian Jim Carrey, including two sculptures by Anish Kapoor and one from Jeppe Hein. Shown here, *Non-Object (Spire)*, 2007, is an iconic example of Anish Kapoor's *Spire* sculptures that have been prominently shown across the globe in exhibitions. With its delicate, tapered pinnacle, precisely round base and polished steel surface, the outdoor sculpture almost otherworldly in its geometric perfection. Stretching up towards the sky, the work at once reflects and pierces its surroundings.



Anish Kapoor
Non-Object (Spire), 2007
 Estimate: \$250,000 - 350,000
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ADDITIONAL HIGHLIGHTS



Alex Katz
White Band (Katherine), 2013
Estimate: \$400,000 - 600,000



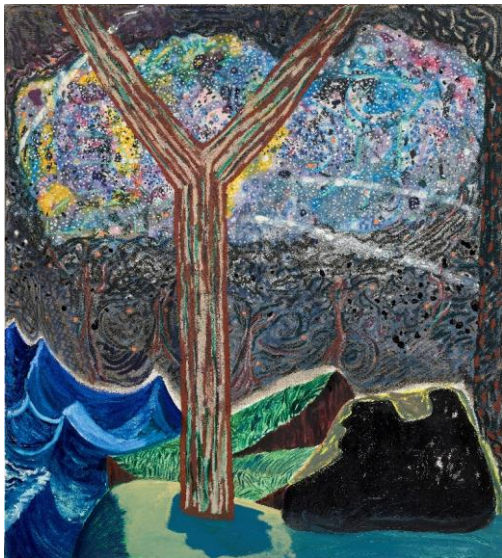
Lynne Drexler
Mataoka Aflame, 1959
Estimate: \$60,000 - 80,000



Matthew Wong
First Snow, 2018
Estimate: \$120,000 - 180,000



Roy Lichtenstein
Brushstroke Sculpture, 1982
Estimate: \$500,000 - 700,000



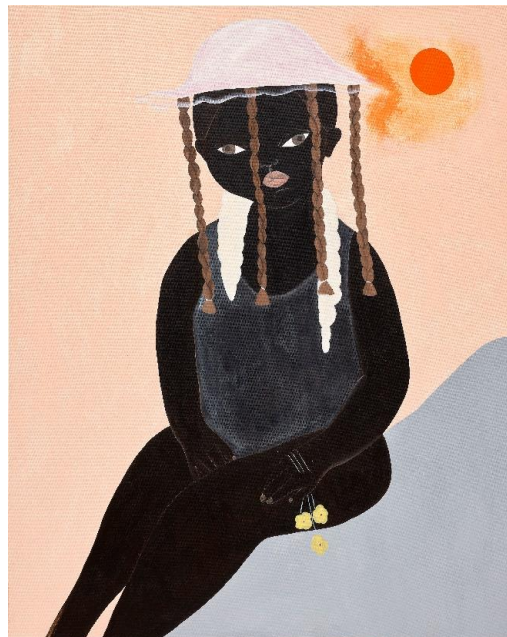
Shara Hughes
Milky Way, 2016
Estimate: \$300,000 - 400,000



Karyn Lyons
Hair, 1966
Estimate: \$30,000 - 40,000



Brice Marden
Untitled (#2A), 1985
 Estimate: \$450,000 - 650,000



Asuka Anastacia Ogawa
Holiday, 2018
 Estimate: \$30,000 - 50,000

Auction: 16 May 2023, 10am and 2pm EDT

Auction viewing: 6 May - 15 May

Location: 432 Park Avenue, New York, NY, United States, 10022

Click here for more information on the Morning Session: <https://www.phillips.com/auctions/auction/NY010423>

Click here for more information on the Afternoon Session: <https://www.phillips.com/auctions/auction/NY010523>

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